

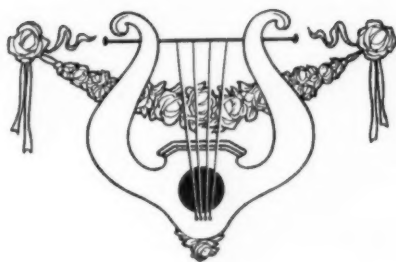
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MUSIC SUPERVISORS JOURNAL



MAY, 1925

*The Official Organ
of The Music Supervisors
National Conference*

Detroit, Michigan, April 11-16, 1926

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OFFICIAL ORGAN OF THE MUSIC SUPERVISOR'S NATIONAL CONFERENCE

Published Five Times a Year

GEORGE OSCAR BOWEN, Editor and Publisher

201 Lynch Bldg., Tulsa, Oklahoma

Sent free of charge to all teachers of music.

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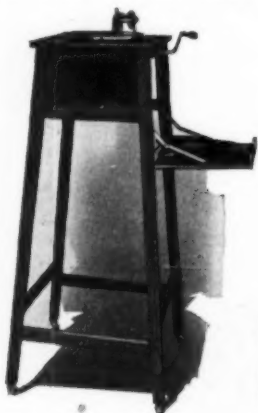
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MUSIC SUPERVISORS' JOURNAL

Vol. XI

TULSA, OKLAHOMA, MAY, 1925

No. 5

OFFICIAL ORGAN OF THE
MUSIC SUPERVISORS' NATIONAL CONFERENCE

GEORGE OSCAR BOWEN, Editor

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Editorial Comment

A Memorable Week

It is not too much to say that the week of March 30th was a memorable one to the twelve hundred or more enthusiastic people interested in School Music, who assembled in Kansas City Missouri, for the Eighteenth Annual meeting of the Music Supervisors National Conference. There are many who are saying that this meeting will go down in the history of the organization, as one of the best, if not the best that has ever been held up to the present time. We are inclined to agree with this sentiment, for certainly the programs were full, *but not too full*, of things of a practical character which seemed to interest everyone. President Breach deserves all kinds of praise for the splendid programs that he presented. There was a splendid variety, something for everyone, and enough for all. The physical conditions were almost ideal. Never has there been so little traveling about the city to get from one meeting place to another, for with the exception of the one day

when certain of the public schools were open to visitors, all meetings were held within three blocks of the hotel headquarters. Not all of the people could be housed in the headquarters hotel, but with several others, quite as good, within a block, there was little or no fault found with these arrangements. Only on two occasions was there any fault finding, so far as can be learned, and those two were the informal and formal banquet events, but this disappointment was soon forgotten. Convention Hall was an ideal place for the big meetings, and they were big meetings, too, while the smaller groups were taken care of in different rooms of the hotels, the Kansas City Athletic Club, and two or three theatres. The weather was delightful, nearly all of the week, and the good folk from the north and east had a little taste of spring about two months in advance of what they will experience back home. Kansas City treated us beautifully, and we shall want to go back there again someday.

Hostess If there was any
Mabelle Glenn one point upon which everyone at the Conference seemed to absolutely agree, it was concerning the character and quality of work that is being done by the school children of Kansas City. All of the demonstrations given during the entire week were by the school children of the Conference city. Groups of children were provided for demonstrations in Music Appreciation Harmony, Piano Classes, Vocal classes in the high schools, Vocal music in the grades, Orchestras for the Instrumental Section to work upon, and various other groups. Then, there were those wonderful choruses, ranging from a hundred or two to four thousand. The concert of Tuesday afternoon in Convention Hall, when 4000 fifth, sixth and seventh grade children gave a marvelous program. It made even the oldest "old timers" sit up and rub their eyes. The beautiful tone quality, the accuracy, precision and confidence with which they handled their numbers, the absolute response to their director, who to some of them, located nearly a block away, must have looked very small, and the splendid discipline which was apparent at all times. Two of the outstanding features of this choral work was that of two choruses made up from the colored schools of the city. To Miss Glenn and her able corps of assistants the Music Supervisors Conference owes a great debt of gratitude, for many hundreds of us came back home to our work with a new vision, a new enthusiasm and inspiration because of what they showed us. Can one think of anything of greater value to the United States of America as a musical nation, than to transplant

into every city and town, large and small, the spirit of those 12,000 children as they listened to the concert by the Kansas City Symphony Orchestra. Absolutely courteous attention was given by every child, because he was listening with interest to what the performers were doing. And this, they tell us was the fourth in a series of similar concerts by the orchestra for the children. Mabelle Glenn, our hats are off to you! You are putting it over in a big way which we might all emulate with credit to ourselves.

—:—

1926 Meeting— Milwaukee or Detroit?

One of the most interesting portion of the annual business meetings at any conference is that which has to do with the invitations from different cities for the conference the following year. Considerable oratory is usually "spilled" on these occasions, by a representative of the local Chamber of Commerce, or some other influential citizen who can make a convincing speech, and various reasons are given why "you should come to our city." Invitations for the 1926 meeting of the Conference were presented by representatives from three different cities. Louisville, Ky., needs the Conference next year, because the south needs the inspiration that the conference would bring with it. Furthermore, Jay Fay, director of music at Louisville, proclaims that that city could well take care of the physical needs of the conference, because it has taken care of the "Derby" for many years. Why not hold the Conference at Louisville during the "Derby" season? Detroit, Mich., with its fine new Book-Cadillac hotel, and others already built or under construction guarantees to

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house the Conference in a first class manner, "all under one roof" if necessary. Furthermore Ford cars are still made in Detroit, and ones musical education is not quite complete until he has seen the harmonious manner in which the "flivver" is assembled. Milwaukee, Wis., presented its claims for the 1926 meeting last year at Cincinnati. No special claims were made for it except that it is a fine convention city, strategically located, no longer the home of breweries, but the proud possessor of the Miessner Piano factories. The selection of the meeting place is left in the hands of the Board of Directors, who always ask that a "straw vote" be taken at the Conference as to the preference of those present. The vote taken at Kansas City showed a very decided wish that the Conference next year be held in Detroit, with Milwaukee running second. The fact that the 1923 and 1924 meetings were held with in a couple hundred miles of Detroit in the state of Ohio, leads some members of the Board as well as others in the Conference to doubt the wisdom of going into that direct locality again next year. The argument is that the north Middle-West has not had the Conference for quite a number of years, and the people of that section of the country should be given consideration. President-elect Edgar Gordon in his first official message tells why Detroit has been selected.

On to Detroit!

Another Constitutional Amendment

would be proposed at the Kansas City

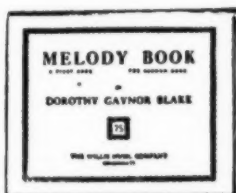
In the February issue of the Journal notice was given of a constitutional amendment which

meeting, having reference to a biennial meeting of the Conference. The amendment as offered and adopted at the meeting in Kansas City, proposes to amend Section I of Article VII of the Constitution to read, "*The Conference shall meet biennially between the dates of February 15 and May 15, at the discretion of the Executive Committee*" was passed by the Conference, 107 voting "Aye" and 39 "No." As the matter now stands the Conference will meet again in 1926, and then, unless further amendments are adopted, will not meet again until 1928. In the *Open Forum* department of this issue will be found notice of another amendment to the Constitution which will be offered at the 1926 meeting. In brief, this amendment proposes that the National Conference shall continue to meet annually, but that each year it shall combine forces with one of the Sectional Conferences, rotating in a regular order, to be determined later. It must be apparent to all that this is one of the most important issues that has ever come before the Conference. There are, of course, two sides to the question, and one must be better than the other. It would seem that the National Conference has been built up through the persistent and faithful efforts of a group of people who have left nothing undone to make the organization the force and power that it is now recognized as possessing. It has been a long, hard pull, but the time has come when it is a recognized force in music education, and the fear seems to be that should the meetings lapse for a year, this keen edge of interest and enthusiasm might wane, and it would then be difficult to bring it up again. There is a considerable justice in this criticism of the amendment. While





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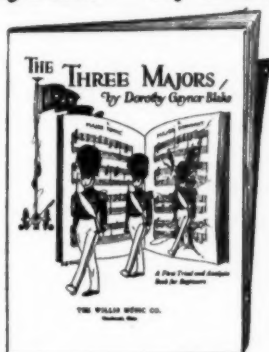
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no definite plans have been made, other than to authorize the president to appoint a committee to work with representatives of the Sectional Conferences, it is presupposed that conferences will be developed in several parts of the country. The Eastern and Southern Conferences are already going institutions, quite sufficient unto themselves, and at least serving their constituency in a splendid manner. Doubtless a strong Central Conference, including that section west of New York and Pennsylvania, to the Mississippi River, and north of the Mason and Dixon line. Then Southwestern, Northwestern and a Far West groups would necessarily be developed, and here is one weak point in the plan. Representatives of these three latter proposed groups claim that there are not enough large cities, or supervisors in their sections to develop a membership of sufficient size and strength to make it possible to pay the expenses of a good meeting. This is undoubtedly true, for while a considerable impetus would be given to the several sections, for a time, those who are accustomed to the larger and more enthusiastic meetings of the National would find the smaller group a poor substitute. The particular merit of the propose amendment as printed in this issue, is that the proposed Sectional Conferences be developed, and that each year the National Conference meet with one of them, in regular rotation. The sectional meetings would meet in the fall or early winter, and the National in the spring as at present. By this arrangement, those who wished to attend their sectional meeting as well as the National could do so, and by taking the National Meeting into all parts of the country, a larger interest

would be developed in the sectional groups, as well as in the whole cause of School Music. The National Conference meeting with a newly organized sectional group on the Pacific Coast, or in the Southwest at Dallas or Oklahoma City, would bring an impetus to the work in those parts of the country that would never be developed through a sectional conference alone.

As suggested above, this is the one biggest issue of the present year. It remains with the National Conference to take the initiative, and President Gordon will undoubtedly have a strong committee at work on the proposition at an early date. If the matter is to be settled at the 1926 meeting the work cannot begin too soon. In the meantime, a great deal of discussion should take place by a large number of people from different parts of the country who are interested. The matter should not be left to any small group of leading and influential men and women to settle. It should be a matter in which every school music man and woman in the country is interested. It is too large a question for the Educational Council and too large for the officers of the three Conferences. Members in all three organizations should express their opinions. The columns of the *Journal* will be open for as much of this discussion as may be needed, and it will be the policy of the *Journal* to keep it before the readers during the coming year.

An Appreciation

Who but our own Mrs. Frances E. Clark could have written the beautiful *Appreciation* which appears on another page of this issue? Mrs. Clark

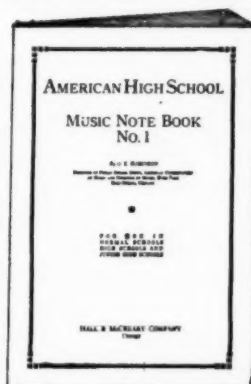
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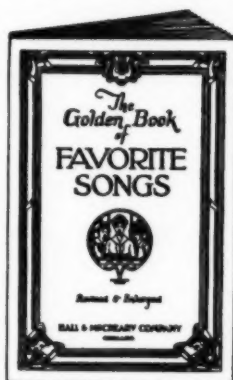


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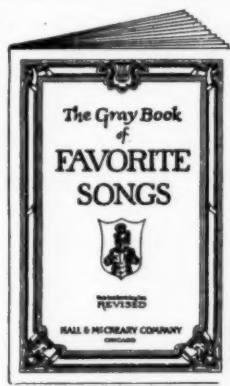


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with her many years of teaching experience, and still more years of constructive work for school music, in her present position as Head of the Educational Department of the Victor Talking Machine Company, is pre-eminently fitted to write an appreciation. We believe it is true that Mrs. Clark has attended all of the Eighteen meetings of the Conference, has been active in the programs of practically every one, and thus has grown to a place of love and affection in the hearts of those who have learned to appreciate her, and who know her best. We are taking the liberty of printing in full Mrs. Clark's *Appreciation* of the work done by the children of Kansas City, and this is done without her knowledge that it has come to the *Journal* editor's desk. In connection with the article we are also printing the pictures of some of the officers-elect for the ensuing year.

—:—

Three New Bulletins

Three new bulletins are to be published this spring from the *Journal* office, each one of which has an important bearing upon the work which every teacher of music in the public schools is attempting to do. Two of these bulletins, numbers 4 and 5, are from the Educational Council. Number 4 is a long and complete report on conditions in the *Junior High Schools* of the country. There is probably no more important phase in the development of our school system today, and thus far, no one seems to have developed an outstanding plan of procedure in the music work of this comparatively new group. This report of the committee from the Educational Council is full of helps and suggestions, that will be welcomed by a large group of teachers

who are looking for the right thing to do with this difficult problem. Bulletin No. 5 is a report of the Council on the *Proper Training in Music of the Grade Teacher*. This is one of the questions that has disturbed supervisors of music for many years. The difficulties are growing less each year as more and more schools are placed on the so called *Platoon System*, in which all subjects in all of the grades from first through sixth, are taught by a special teacher. The suggestions of the Council, however, are timely, and if adopted by State Normal Schools and Colleges, will do much to increase the efficiency of teachers in their endeavor to supplement the work of the supervisor. Bulletin No. 6 has to do with a *Survey of Music Material for Grammar, Junior and Senior High Schools*. This survey was made by Dr. Victor L. F. Rebmann, Director of Music, Yonkers, N. Y., and was presented in the Instrumental Sectional meeting at the Kansas City Conference. At the request of the Committee on Instrumental Music the Conference voted to have the report printed in the form of a bulletin. The information given in these three bulletins is of vast importance to all teachers. These, as well as other bulletins published by the Conference may be secured by addressing the *Journal* office. The price is ten cents for each bulletin.

—:—

Our Summer School Section

Readers of the *Journal* will have noticed an ever increasing number of advertising pages devoted to institutions throughout the country which are offering elaborate courses for the training of teachers and supervisors of music in Summer Ses-

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Signed, MABELLE GLENN,
Director of Music.

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sions. While the *Journal* is not recommending any one of these schools, except as we commend all of our advertisers to the great host of readers of these pages, it has been thought just and right to extend to those schools that advertise in the *Journal* the courtesy of a limited space in the reading pages of this issue. Without question all of these schools are good and they have set up courses which should aid in bringing about better trained teachers of music in our schools. While the summer session of three, six, or even ten or twelve weeks is not sufficient time to train a teacher of music, these short sessions are a boon to thousands of teachers who desire to improve their equipment for teaching, and who find the summer vacation their only opportunity. We commend the attention of our readers to the display advertisements of these schools in this issue, as well as to *Summer School Section* in the reading pages.

Our Convention Reporters

It should be remembered that one of the most important features of the work of the Conference is that of securing adequate reports of those addresses, reports, round-table discussions, etc. which are not provided in written form. In the past this has been a considerable source of annoyance to the editor who has the job of producing the annual book of proceedings. The book should provide a faithful record of all that takes place at the conference. At Kansas City the contract for reporting the proceedings was awarded to the shorthand reporting firm of Spicer and Perrin of Kansas City. A corps of reporters was

maintained at all sessions and a verbatim report has already been turned in to the editors office. It is most complete, containing every detail in connection with the meetings, particularly the round table sections, which are so important, and a report of which is seldom available. Much credit for the book of proceedings of the 1925 Conference should go to the reporters of the Spicer-Perrin firm who did their work so efficiently and well.

WHEN PETER LEADS THE SINGING

When Peter leads the singing,
Such harmonies to bring,
My voice is prisoned in my throat,
I find I cannot sing.
When every face reflects his mood,
And loud the voices swell,
Transported far away am I.
In dreams my fancies dwell.
And then the voices of the men
In harmonies divine
Change pensive dreams to laughter,
When they sing "Sweet Adoline."
Most pleasant are the memories
Which to my home I'm bringing,
And I shall not forget the night
When Peter led the singing.

MRS. FRED ELLIS,
Omaha, Nebraska.

NEW BULLETINS

Bulletins 4, 5 and 6, will be published and ready for distribution from the JOURNAL office early in May.

Bulletin No. 4 is the report of the Educational Council on Junior High Schools. 10 cents.

Bulletin No. 5 is the Educational Council's report on Standard Course for the Music Training of the Grade Teacher. 10 cents.

Bulletin No. 6 contains the Survey of on Instrumental Music, made by Dr. V. L. F. Rebmann, and presented by the Committee on Instrumental Music. 10 cents.

Orders may be sent for quantities or single copies of these bulletins to the Journal office and they will be sent as soon as published. It is expected that they will all be ready before the first of June.

The Crusades

carried light into darkness, brought to Europe the knowledge of the music of the older civilization, solo or accompanying instruments, inspired the orders of the Troubadours, Trouv`res, Minstrels, and Minnesingers, which led to the birth of Modern Music.



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VALEDICTORY

Dear Friends:

May I take this opportunity to thank all who helped make the Kansas City Conference a success. We had a great meeting and I greatly appreciate the splendid spirit of cooperation and good fellowship which was evident during the week of the Conference and in fact all through the year.

A special word of tribute must be paid to Miss Glenn and her assistants for their untiring efforts in taking care of the many details in connection with entertaining the Conference. There was not a hitch and no meeting in the history of the Conference has run more smoothly.

The remarkable demonstrations of various phases of Public School Music work given during the week by the Kansas City schools set a high standard and were a source of great inspiration to all.

The Conference is particularly indebted to the supervisors of music in the cities represented in the Midwest Interstate Contest for their loyal spirit of cooperation in helping make



WILLIAM BREACH
Retiring President

this Contest the outstanding event of the Conference. We also wish to thank all the pupils taking part and the citizens in the different cities who helped with the financial part of this undertaking. It was a memorable event.

I cannot fail to speak of the untiring efforts of the Chairmen of the State Advisory Committees and the members of these committees, whose enthusiastic support in

the membership campaign made it possible to report the largest membership list in the history of the Conference.

There are still many supervisors who have not yet sent in their membership fees. Why not do this before school closes? *Perhaps we can still reach the 4,000 goal.*

We look forward to a most successful year under the leadership of Mr. Gordon and unanimously pledge him our loyal and enthusiastic support.

Cordially yours,

William Breach.

SALUTATORY

To the Members of the Conference:

Your President-elect wishes to take this opportunity of expressing his deep appreciation of the great honor which you have bestowed upon him.

It is a sobering thought to feel the responsibility of carrying on the work of this great organization, which, by the way has become the largest body of people devoted to the cause of music education in the world.

There has been no development in the field of education in the past two decades of greater significance than that of public school music. Much of this development has been due to the crusader-like spirit of the members of the Music Supervisors National Conference.

While the membership of our Conference is now something in excess of 3000, there is a need for continued effort on the part of all who have faith in the educational values of music, to increase this membership. It is a real service to anyone to get them interested in the Conference.

During the coming year the membership campaign is going to be in the efficient hands of the First Vice-President, Mr. William Norton



EDGAR B. GORDON
President-Elect

of Flint, Michigan. Will you not help him in every way possible so that the Detroit meeting may be the banner year in point of attendance.

Your President, together with First Vice-President William W. Norton, Treasurer A. V. McFee, and R. T. Stanton representing the Exhibitors Association have just completed a strenuous day and a half survey of Detroit as a possible meeting place for the

1926 Conference.

TELEGRAM

April 25, 1925.

Editor of the Journal:

Detroit has presented remarkable bid for the Conference. Cooperation of all musical and civic bodies assured. Warm interest manifested by Ossip Gabrilowitsch conductor of the Detroit Symphony Orchestra and by the Detroit Symphony Association which has promised Conference a complimentary concert. Letter on the way.

EDGAR B. GORDON.

Michigan Central Railroad,
EnRoute Detroit to Chicago.

The overwhelming vote of the Conference at its business meeting in Kansas City in favor of Detroit, imposed a particular obligation upon our

officers to decide in favor of Detroit if possible.

We are happy to be able to report that the interest and enthusiasm of the Detroit people could not be surpassed. From Mayor Smith, the Chamber of Commerce, Superintendent of Schools, Tom Chilvers, supervisor of music and his entire corps of assistants, to say nothing of Michigan supervisors generally, the warmest possible welcome is assured. *We therefore announce Detroit as the meeting place for the 1926 Conference.* In a subsequent communication will be outlined some of the fine things which Detroit has to offer.

The all-important and difficult problem of hotels is satisfactorily solved. After careful consideration the new Book-Cadillac Hotel has been selected as headquarters for the Conference. This is a new thirty story structure and is the last word in hotel conveniences and comfort. A large lobby makes possible the continuation of the delightful informal lobby "sings" which have been an important feature of past meetings. A ball room having a seating capacity of 1500 will provide ample room for the general meetings, banquets, etc. The exhibitors will occupy particularly favorable space in close proximity to the meeting place. Smaller rooms for smaller gatherings, cafeteria, dining rooms of various kinds, all work together to provide "all the comforts of home." *The management has agreed to reserve eight hundred sleeping rooms, which should provide accommodations for twelve hundred persons.*

It is the opinion of the investigating committee that the Conference has never had a meeting place that offers greater possibilities than does Detroit. *So on to Detroit!! April 11-16, 1926.*

CONFERENCE PUBLICATIONS

Following is a list of publications which should be found in the private library of every supervisor of music, and in every school and public library. There are no other publications that are so valuable to the teacher of public school music. Particularly is this true of the Annual Book of Proceedings of the Music Supervisors National Conference, which is a veritable mine of information and a constant source of inspiration to the progressive teacher.

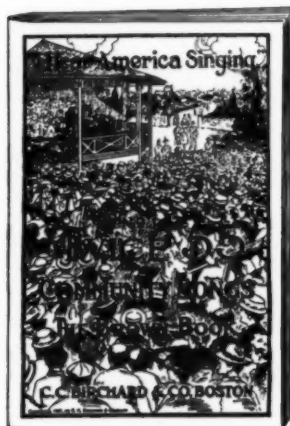
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Any of the above publications may be secured by writing the Journal office.



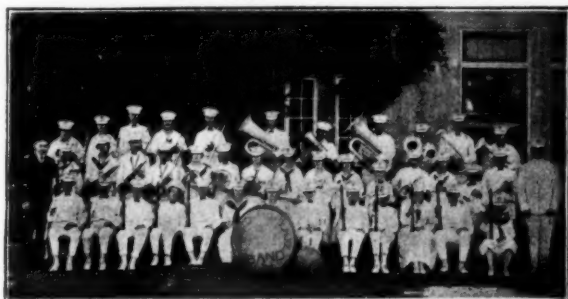
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AN APPRECIATION

MRS. FRANCES E. CLARK

The recent convention of the Music Supervisors' National Conference marked an epoch in the teaching of public school music in this country. Never before has there been presented such a wealth of resources, such variety of activities, and never such uniformly high standards in all forms of work.

A key-note was struck on the first day when Dean Schwegler asked the "objective" in school music. True enough—what is it? Lowell Mason answered, "To teach the children to read notes that they may sing the simple church hymns better." But the supervisor of to-day answers, "To know, understand, and love beautiful music for its beneficial effects on individual and community life."

To-day music must function as a real part of daily life, not only in adult life or in the preparation of children for future joy or usefulness in adult life, but in the real joy and happiness in the every-day school life of the children here and now. The question remains: what kind of music, then, must we give the children to prepare them for such joy and love of music and intelligent discrimination between the bad, the good, or the merely mediocre?

The music presented from the Kansas City Schools was the answer to that question, also the questions of



MABELLE GLENN

motivation and of what? where? when? how? to achieve the desired results.

On Monday there was an exemplification of method in teaching sight reading, growing out of the song material and with quickened rhythmic and tonal sense through having had much hearing and using of real music itself, before its technique is attempted. The results were quite unbelievable, considering the many

other things they had done.

On Tuesday morning the High School classes gave a most interesting account of themselves in class work in appreciation under Miss De Forest and Miss Zimmerman and quite ran away from the audience in their skill in analyzing pieces they had never heard, under the testing of Doctor Spaeth.

The classes were uniformly well-prepared in all subjects presented but the climax was reached on Tuesday afternoon, when some four thousand fifth, sixth and seventh grades sang in Convention Hall. I never expected to hear such singing this side the pearly gates.

As the groups were brought into action from first one section of the immense hall then another, the wonder grew as to whether it were humanly possible for children to continue to produce song after song with such

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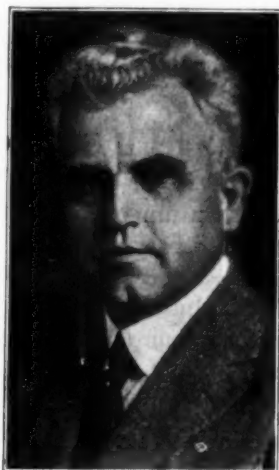
astonishing evenness and purity of tone production. The diction was faultless, the tonality absolutely perfect from beginning to end, the phrasing done with a nicety of finish that bespoke the artistic touch of a master hand. The "feel" for the interpretation of particular words and nuances was subtle—so truly artistic as to create doubt in one's mind as to whether one could possibly be hearing the singing of school children, or was it some celestial choir?



W. W. NORTON
First Vice-President

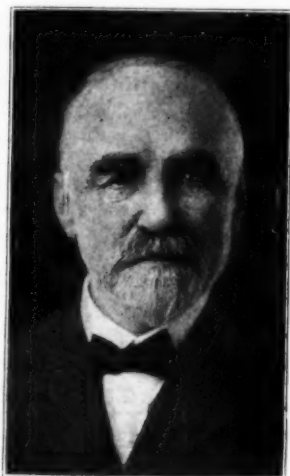
On Wednesday the classes in music appreciation under Miss De Forest and Miss Lowry were astonishing in their grasp of the content and meaning of music heard. The marking of phrase and period by little tots of second grade, sense of meter, etc., was beautiful. Their orchestration in several selections with toy instruments, all playing in perfect rhythm under their own diminutive leaders, was a revelation to most. The older children quickly picked out themes, found the form, grasped the composer's meaning decided at once whether the piece was

program or pure, major or minor, new or old, etc., etc.



GEORGE OSCAR BOWEN
Second Vice-Pres. and Editor

After rubbing one's eyes to see if really "I be I," one became aware of the extreme "naturalness" of the singing; not a forced tone, not a mumbled word, not a ragged phrase, just a joyous, gorgeous outpouring of hap-



P. C. HAYDEN
Auditor

py hearts. Such adjectives as "sweet" "beautiful," "lovely," etc., utterly

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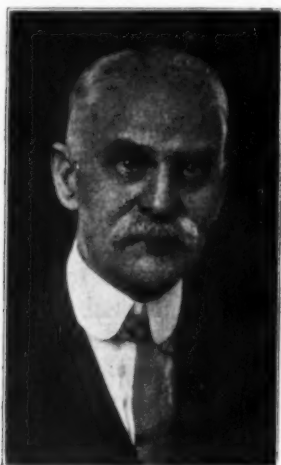
failed to serve. Many an eye was wet, many a heart was bursting with excess



MRS. ELIZABETH CARMICHAEL
Secretary-Elect

of emotion at the sheer beauty of the thing.

The children showed that they had *lived* with beautiful music, that their tastes were correctly formed by such hearing, and then that they had had



WALTER AIKEN
Council Member

most wonderful teaching,—clear-cut, forceful, intelligent, thorough, and effective. Miss Glenn has long been

known for one of the leading supervisors in the country. It remained to be discovered that she has gathered about her a corps of very excellent assistants who ably seconded her leadership at every point of work displayed.

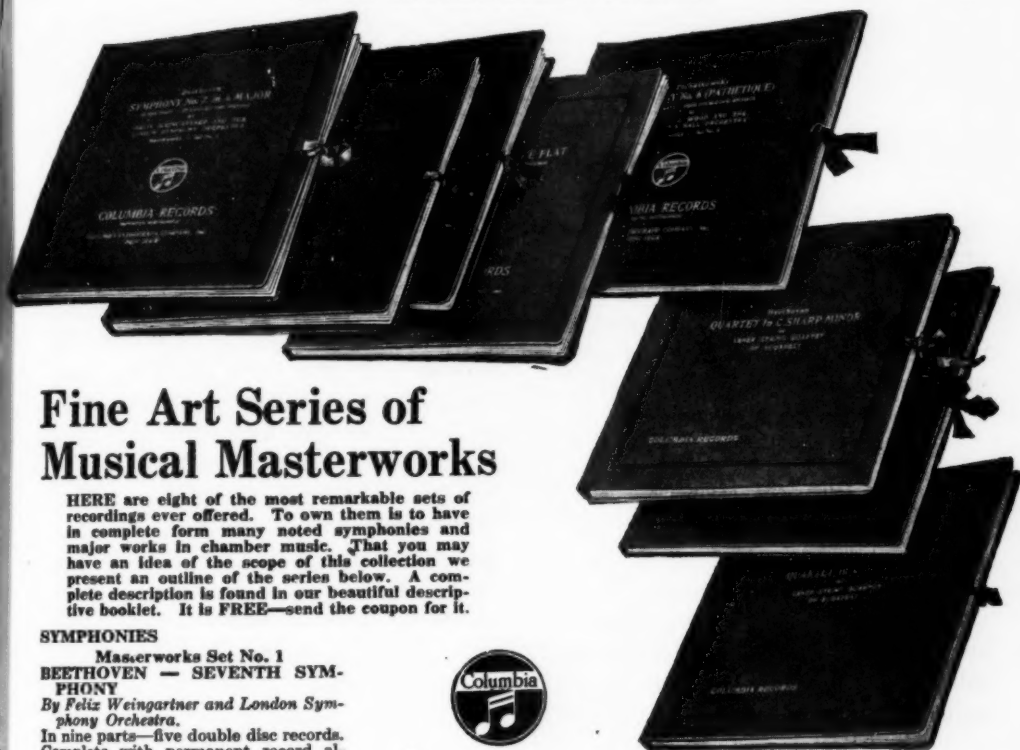
On Wednesday the arena was filled with interesting youth to enjoy the last concert of the season of the little Symphony Orchestra. Tests were given as to the instruments played; tests on discriminating the different parts of the Bizet suite heard for the first time; and finally tests on char-



GRACE P. WOODMAN
Broad Directors

acteristic dance forms. The universal shouting on this last gave proof that nobody was guessing but all knew with certainty, from previous study, exactly the characteristic swing of the Gavotte, Menuett, etc.

The Inter-State Contest on Friday was unique and truly reflected the spirit of "Out Where the West Begins." Glee Clubs, bands, and orchestras from five middle western states competed happily, wholly free from bickering or jealousy, displaying healthy enthusiasm when winning, good sportsmanship and hearty cheers for their opponents when losing.



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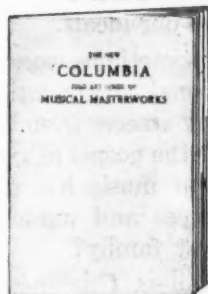
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WHAT THEY THOUGHT OF THE CONFERENCE

It has not been difficult to secure enthusiastic words of praise for the Kansas City meeting from the people who were there, and in order that readers of the *Journal* may get a little of the spirit which pervaded the week a number are printed below.

From Our Hostess

Miss Mabelle Glenn

What are my impressions of the Conference, you ask? Now that you are all gone and we have time to think soberly, we find ourselves saying over and over again, "*what a fine crowd of friends*". You were so kind and sympathetic to us in our undertakings and seemed to understand that our present results are just reaching toward our ideals.

I sometimes wonder if in any other national organization there are so many sincere friendships, or is it true that the gospel of good will we preach in our music has pervaded our conferences and made us into one big happy family?

Kansas City recognizes you as a most sincere group of people with a great vision, and I am sure that your coming has put new life into the music of the city, as well as into the music of the schools.

I hope you know that every member of our Music Department was willing and anxious to do everything possible for your comfort and profit and if there were omissions, they were mistakes of the head and not of the heart.

Miss Helen McBride

President Southern Conference

The splendid program of the Music Supervisors National Conference in Kansas City was most inspiring, and many Southern Supervisors were present. Under this influence, the program of the Fourth meeting of the Southern Conference began to grow. Birmingham has many things to offer and with Miss Leta Kitts, local Director of Music, as hostess, a very pleasant time is anticipated. The date of the Conference will be announced later.

Frank E. Percival

DePaul University

After the wonderful Conference at Kansas City we are all "from Missouri," and we are going to be in the "show me" class from now on. Everything we saw was good, and some superb. The next meeting place will have to go some to show us. Wasn't the singing of the children in Convention Hall beautiful?

W. W. Norton

Flint, Michigan

The details of the local arrangements were carefully worked out so that confusion was avoided and courtesy seemed always evident. This is not a reflection on former Conferences. The program was not so "jammed" full that one was unable to enjoy individual conferences, which are most valuable. The programs presented a variety of demonstrations of music instead of talking *about* music.

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Bruce Carey
Philadelphia, Pa.

An outstanding and distinctive feature of the K. C. Conference was the abundant and inspiring "doing," counterbalanced by quite as high a standard in the "telling" as in years past. The remarkable uplift was clouded by a system of elections that practically compels the degrading "ticket" system. Unless this is revised the Music Supervisors National Conference cannot thrive.

Melvin E. Snyder
Gary, Indiana

The Kansas City Conference is by far, the best of the five that I have attended. The wonderful singing of the children of the Kansas City schools, the unprecedented opportunity to witness the contests in the varied musical activities of the larger schools of that region, together with the keen interest shown by educators in kindred subjects, have made this conference a veritable mountain peak in the history of the organization.

C. C. Birchard
Boston, Mass.

The interest aroused over the contests was the big feature of the week, to me. The contest feature should, and will cover the entire country, in time, if not speedily. Even if wrong in principle it is right in practice. This feature of the meeting distinguished the Conference and made it notable. The best meeting thus far setting up new standards in singing and instrumental work, mostly from the contests that more than amply repaid the supervisors who attended.

J. E. Maddy
Ann Arbor, Mich.

I believe the Kansas City meeting is the greatest I have ever attended,

partly because of the excellent program and partly because the meeting was so well managed. In my opinion the outstanding event was the Midwest Contest Friday which opened our eyes to the wonderful things that are being done in this section of the country.

Russell V. Morgan
Cleveland, Ohio

I consider the Kansas City Conference one of our best meetings, particularly in the matter of demonstration work presented. I have always felt that much more is accomplished through hearing school organizations in actual performance. There was a wealth of this in this year's Conference

K. W. Gehrkens
Oberlin, Ohio

Some people learn to drive an automobile by reading the book of directions and then applying these directions as best they can. But the majority learn to drive by watching someone else do it and then imitating the experienced driver. Most of our Conference meetings have consisted largely of papers in which various people told us how to do things, but the tendency has been growing steadily in the direction of demonstrations of actual teaching which those who see them may observe and imitate. This has made the meetings decidedly more practical and the Kansas City meeting will probably go down in history as the one where there was the most demonstrating and the least talking of any Conference held in recent years. It was William James who said, "It is much better to say 'Come and let me show you how' than 'Go and do it as the book directs'", so to this extent at any rate we are becoming better psychologists as the years go on.

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MISS MARY G. NUGENT, Pittsfield, Mass.,
Secretary.

RUSSELL CARTER, Albany, N. Y.,
Treasurer.

PRESIDENT'S MESSAGE

Dear Fellow-Supervisors of the Eastern Conference:

Just back from the National Conference at Kansas City, Mo., with impressions of a most wonderful meeting. I use the word "wonderful" unreservedly, because it is the only one to do it justice. It is not my intention to attempt a detailed review of all that took place. Enough to say that the convention reflected to the everlasting credit of Billy Breach, President; Mabelle Glenn, hostess, and all their associates. The papers and addresses were uniformly effective, many of them sweeping us along to heights of inspiration and enthusiasm. The music work in the public schools of Kansas was some of the best that I have ever seen. Miss Glenn, the director of music has a definite and comprehensive method of procedure as regards the plan of study, with an efficient and capable organization to put it into successful operation. You instinctively realized the machinery, but it functioned so smoothly that one could not tell what made the wheels go round. The mass singing on Tuesday and Wednesday at which a thousand children were grouped together was superb. There was a real thrill in the rendition of Edgar Stillman Kel-

ley's "Alice in Wonderland Suite." The couruses from the negro schools singing their "Negro Spirituals" was a performance that will live long in the memory of all those whose good fortune it was to hear them. Another noteworthy event was the singing of the Conference Chorus lead by Paul Weaver of North Carolina University and the Conference Orchestra directed by Jay Fay of Louisville, Kentucky. Both of these men are to be congratulated on their fine conducting.

I wish all the people of the east could have witnessed the mid-west high school contest in mixed chorus, girl's glee club, boy's glee club, band and orchestra. There were organizations present in each of these divisions from Missouri, Kansas, Oklahoma, Nebraska and Iowa. The competition was very well staged and the spirit of fair play displayed by the contesting groups was admirable. The musical competition idea is as yet in its infancy in this particular country. We need more of this, for I believe it is the greatest single agency that we have at our disposal for the development of good music, provided it is properly managed.

The two business meetings held on Thursday afternoon and on Friday

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morning were of great significance. The reports of standing committees and of the National Research Council were alone worth the effort of traveling to Kansas City. The Research Council is doing a big work in a big way and every Supervisor worthy of the name, owes it to himself or herself to investigate their findings. The question of sectional conferences and their relation to the National was discussed freely. However, by a large majority an amendment to the constitution was adopted which states that after 1926 the National meeting shall be held biennially. In other words the next meeting of the National, after 1926 will be in 1928. During the year 1926, it is planned that the Central, North-west and Western States will complete the organization of their particular sectional conference and be ready to meet in 1927.

If I may be allowed to state my opinion regarding this briefly. I would say that by the formation of educational Sectional conferences we have forecasted a condition that in the course of time would have become an absolute necessity. Any plan then, which will permit of a close relationship between National and Sectional which in turn will improve the effectiveness of both, is fundamentally sound. The people of the West need to know the people of the East and I am certain that the Easterners need the contact with the mid-west and west. We all need a bigger and broader viewpoint as regards the scope of our work.

The proposed plan will bring about strong State and Sectional meetings. This is explainable by the fact that regardless of where or when the National meets there will still be a group of people who will be unable to attend.

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Teaching and learning are not only not synonymous but are not necessarily co-existent. Just as salesmen are not always selling, so teachers are not always teaching, if we measure their activity by results in purchasing or in learning. Each may draw his salary for having put in his hours or gone through his motions, but ultimately each must prove his worth by its effect upon someone or something other than himself. The ascertaining of this effect, the finding out whether the desired result has been produced, is the essence of all tests and measurements.

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Measuring Implies Comparison

The movement for testing and measuring is closely associated with the progress of inter-relation or socialization. The self-centered individual is primarily interested in himself; the individualistic school cares only for what its pupils do; the individualistic teacher or supervisor is concerned with what he does irrespective of what anyone else is doing. The socially-minded individual evaluates what he is doing by comparing it with what someone else is doing. The socialized school strives to relate its work to society and to learn whether its results are on a par with those of other

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schools. The broad-minded supervisor is concerned with the question as to whether her students are making as good progress as other students make under like conditions. Comparative studies result. The term "normal" begins to be heard. The word "average" takes on significance. Tests and measurements are invoked. A strong tendency toward marks and grades commences to sweep over the system. Valuable in proper proportions, this movement may become distorted. The man lost in the woods may spend so much time getting his bearings that darkness falls upon him before he resumes his journey. So easy is it to confuse the passing of formal examinations with the gaining of power that unless carefully guided the satisfying of certain external requirements rather than internal development may eventually entirely distort the whole development of a school system. In the minds of many people this is the inevitable result of tests and measurements. Especially are musicians, stressing the uniqueness of their subject-matter, inclined to believe in this calamitous progress of events. It is the purpose of this paper to maintain first, that music and music teaching can very profitably make use of the recent emphasis upon tests and measurements.

Breaking The Shackles of the Past

To broaden our viewpoint let us survey briefly the history and development of the present movement for standardized tests. As a preliminary, we may state that it is a part of the conservatism of the school to reverence itself and its traditions. Education for a large portion of all mankind has consisted primarily in learning to know and to reverence the past. The Chinese with their worship of

ancestors have no monopoly on the exalting of what has been. All of us assign great weight to matters of tradition. For example, few can escape the tyranny of the printed page, which represents the crystallization of what has been. Who, in his beliefs and in his actions of today, is not constantly continuing ideas and processes just because they always have been? The person who questions an idea or an established custom is the exception rather than the rule. The teacher who insists on considering not merely how or what to teach but what the value is after the teaching has been properly done, is very rare. We are inclined to characterize as insurgent anyone who questions present arrangements, who insists that what now is does not adequately represent what should be. Thus, when, a little over a quarter of a century ago, in the *Forum* (Volume 23, (1897) pages 163-172, 409-29) J. M. Rice published articles on "The Futility of the Spelling Grind," and insisted that teachers were blindly following the fetish of daily drill on the spelling of isolated words, he so shocked the great majority of both educators and parents that the magazine was almost disgraced. Only a few of the stouter-hearted souls were willing to champion this iconoclast. Nevertheless, impetus was given to the movement for placing the teaching of spelling not on the basis of what any particular teacher, supervisor, or superintendent, thought wise in a particular locality, but what the demands of life in general made necessary for our children throughout the entire country. While there had of course been tests and examinations for centuries before Mr. Rice's article and the experiments which accompanied it, we may with much truth



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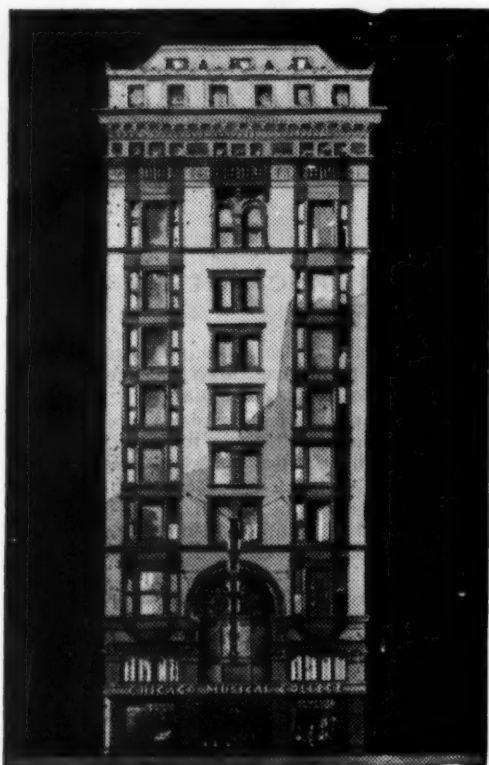
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assign to his awakening call the impetus for the movement of extensive comparative studies which since then have been carried on in various parts of the country.

Further force to the movement was given by an article on "Schools of Sixty Years Ago," by John L. Reilly, in the *Springfield, Massachusetts, Republican* for November 12, 1905. In this and in a more extensive later report headed "The Springfield Tests 1846-1906—A Study on the Three R's," he proved conclusively that although our children today were carrying on a much more complex program than that prescribed for the schools of sixty years ago, and although far less attention was being given to drill upon spelling, our children were not only as proficient in spelling today as the children were then, but actually were more capable, even with the recondite and comparatively useless lists of words which were used as tests in the 1846 examination questions.

Some Testing and Measuring Developments: A. In General

The procedure emphasized by these studies, namely, that of testing with the same questions children who have been taught in different places under different conditions, and even in different years, may be taken as one of the main ideas of the present movement. Let us glance at some of the developments, surveying first the general field before turning to music. In the meantime we may find many suggestive parallels which are still to be applied to music testing. The first definite formulation of modern type of standardized tests was set forth in an address by Professor E. L. Thorndike in December 1909, and ever since that time he has been a leader in the

entire movement. In the past fifteen years there have been surprisingly extensive developments in this type of study. Practically every subject in the curriculum has been studied, and questions and projects to measure it have been formulated.

Moreover, the general powers of both children and adults have been subject to examination in the so-called intelligence tests. These latter were first brought to attention by the Frenchmen, Binet and Simon, in 1905, and reached their widest application during the world war. In America the most widely recognized revision of the Binet test is that made by Professor Lewis M. Terman and his associates at Leland Stanford University, in California. Any one in educational circles who is not familiar with this type of test should become so. The term I. Q. or intelligence quotient is now a matter of common conversation. For the sake of record let us state here that it is obtained by comparison of two factors, the chronological age, that is to say the period covered by the person examined since birth, and his mental age. The latter is found by assigning, after much study and many experiments, a certain degree of progress in general powers to a given age. A child, for instance who has a mental age of 5 is supposed to be able to answer certain problems or to react properly to certain situations. At 6 and all other ages above this, he is supposed to meet increasingly difficult tests. The Intelligence Quotient or I. Q. is the designation given to the ratio obtained by dividing the mental age of the one examined by his chronological age. A fourteen year old child who has a mental age of fourteen would have an

(Continued on page 72)

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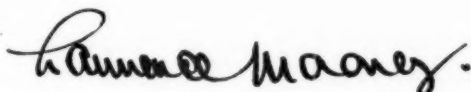
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Two years ago on my return from the Supervisors' National Conference at Cleveland, it was my good fortune to have for a traveling companion an expert from a Chicago College of Salesmanship. This young man was an example of what most musicians are not—a good salesman. Nor are our shortcomings in this line to be wondered at. To the Musician, music is an all-absorbing subject, pursued to the best advantage in seclusion. In accordance with the laws of learning *Exercise* and *Effect* (Interest), it is to be expected that one who shuns companionship for the benefit and satisfaction of uninterrupted study along any line should, in time, become more self-sufficient and less sociable than one whose work brings him in constant touch with people.

There was nothing of the recluse in my young companion, the salesmanship expert. He was a good mixer, a brilliant talker, and rarer yet, an attentive and sympathetic listener. He quickly made my acquaintance and won my confidence. Luckily for me his "article," Salesmanship, was something I needed, for he could have sold me anything. He was, moreover, a born teacher. In the course of an afternoon's conversation he taught me more about methods of music teaching and the music-teaching business than I had learned up to and including the session of the National Conference just attended. In re

sponse to my expression of interest in the teaching of Salesmanship, he recited to me what he termed the cardinal principles of his subject. These, as I remembered them and afterward wrote them in my notebook, are as follows:

1. Know your article, and believe in it.
2. Greet your customer pleasantly, and look him in the eye.
3. Be enthusiastic without being flippant; be earnest and sincere without bullying.
4. Do not leave the subject of your interview to chance, but find some common ground upon which to base your operations.

These four cardinal principles, I was informed, he and his colleagues had evolved and perfected through years of observation, experimentation and application. It was his business to teach the principles and show their application to all sorts of business. Knowing my profession and seeing my interest in his subject, he generously spent another hour in thinking through with me applications of his principles to the business of music teaching. The following interpretations and applications represent a combination of his suggestions and my own reactions.

The first principles, *Know your article and believe in it*, needs little explanation, though its application is indeed a large order. To know music

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evolves life long study—a feat which general educators are slow to recognize—for music education, like all other is a matter of growth. It is indeed true that the music teacher who, himself, has done no studying for the past twenty years no longer “knows his article” so far as modern pedagogy is concerned. The relatively new cult of educational psychologists who are the salesmanship experts in education, have done much to rouse all teachers to the belief that education is growth, that teaching is a scientific and dignified profession, and that one must keep abreast of the times or fall by the wayside. To quote President Coffman of the University of Minnesota, from an article in the *Music Supervisors Journal* for February, “The teacher who declines to accept scientifically determined methods and procedures as a part of his equipment has by his very act practically relegated himself to the limbo of pedagogical oblivion.” The attendance of public school music teachers and supervisors at summer sessions, master classes and music conferences throughout the country is evidence that they are awakening to the necessity of continuous growth. A word as to “belief in the article.” It is not enough nowadays, that a music teacher should believe in the value of his subject. He must have reasons for his belief and be able to state them if he is to meet the arguments of the so-called scientific experts in education.

Observation of the second principle—“Greet your customer pleasantly and look him in the eye,” as my friend the salesmanship expert pointed out applies in our case as music teachers not only to our dealings with our pupils but with teachers of other departments, principals, superintendents,

patrons of the school and general public to whom it is our business to sell the cause of music. As to looking the world in the eye, I am reminded of an admonition given to us as teachers by the venerable preacher and teacher, Doctor Gifford of Pasadena on the occasion of a recent dinner of our alumni chapter of the Phi Delta Kappa, a national educational fraternity. He said, having taken for his subject, “The Breath of Life,” that we should first of all be sure that we ourselves are what we wish our pupils to be before attempting to look into their faces or to impart to them our living breath in the form of ideals and knowledge.

The third principle, “Be enthusiastic without being flippant; be earnest and sincere without bullying,” we agreed, like the first two applies to all with whom we come in contact. Enthusiasm makes all work easy. Lucky is the man who is enthused by his work. Flippancy and bullying, on the other hand are no more effective in teaching boys and girls to love music than with principals and superintendents in influencing them to give more time in the program for music, or with the patrons of the school in inducing them to vote more money for the support of music in the schools.

An understanding of the fourth principle, having to do with the establishment of a common ground between the salesman and his customer, is, I believe, essential to the success of all teachers, and especially to the music teacher. In the application of this idea, we see the need, not of less good music work in the schools but more participation by the public school music teacher and supervisor in community music and other community affairs.

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THE BUSINESS OF TEACHING MUSIC

ESTHER L. GATEWOOD, PH. D.

San Diego, Calif.

The music field, for various reasons which it is not my purpose to discuss here, has a greater proportion of teachers who are really untrained than have many other fields. Let him who doubts tarry for a time in the classes of some large music school, particularly in those classes which are endeavoring to turn out teachers, and he will understand what I mean. It is lack of background in educational principles.

The *musical training* of the teacher and the *training for teaching* are two distinct things, although most intimately related. It very often happens that those who have the greatest musical knowledge or who rank among our foremost musical artists are the poorest teachers. We all know a few who are unusually able in both, and a happy combination it is indeed. It is also true that one of good, though not exceptional musical knowledge may be an inspired teacher. Nature unimpeded gives us striking examples of all sorts, and for them all we are thankful.

If, however, we are to carry forward the idea, or shall I say ideal, of giving to every child the opportunity of knowing and enjoying music, it becomes necessary to produce a larger group of *trained* teachers. Successful music development will depend upon *teaching* as well as upon the teacher's *knowledge* of the facts of music, and of the two it is the former which is in immediate need of attention.

The meaning and application of standardization has been pushed to

extremes in our country, just as the measurement by examination has been carried to strange limits in England. A uniformity of *ideals* and *achievement* is of working advantage, but enthusiasm exceeding understanding has led to a mis-interpretation of the meaning of standardization. That phase of music work which has developed last and which has brought so much to the layman—music appreciation—has suffered seriously from this mis-interpretation. Many enthusiastic and otherwise excellent teachers have developed illustrative means and teaching helps to an extreme that has not been unappropriately the subject of much discussion and criticism by the music leaders themselves. All teaching devices should be kept as *devised*. Whenever the story about a composition, facts about the composer's life, analysis of pictures and other similar material get in the road of the music itself, then it is time for them to get out of the way. Many teachers have been misled by the seeming spontaneous success of their classes. To stimulate interest is most excellent, but the process must not stop there. A child's curiosity will lead him, and quite naturally so, to be interested in a lot of things that are not of the music and this enthusiasm the indiscriminating teacher too frequently names *appreciation*.

It is not my purpose to criticize these endeavors. At least they are endeavoring in the right direction. But the basic fault is lack of training in teaching and the knowledge which

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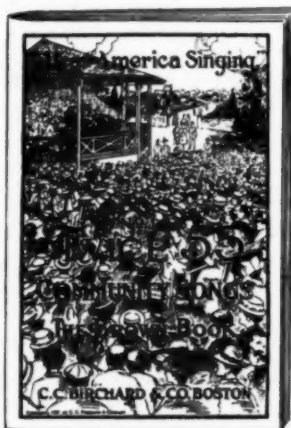
Let us be honest with ourselves. How many of us, either through school training or outside reading have given serious attention to the principles of education? What do we know of the history of education in general and of music teaching in particular? Just what position does our teaching today occupy in the general trend and the forward march of educational events? How much study have we given or are we giving to child psychology—the child mind, its characteristic development, individual differences and eccentricities. What of the general problems of attention, of learning, memory, interest, perception? They are all directly related to our specific job, the teaching of music and the development of music appreciation. It is the study of these basic fundamentals that we need in the development of teachers, whether they be teachers of the sciences or of the arts.

Music has come back into its rightful recognition as an essential element in the education of every boy and girl. It has gained this recognition through the sincere and able efforts of the music teachers and those interested in the forwarding of musical enjoyment. Most of the criticism and opposition which yet obtains is not due to prejudice against music as an academic subject, but rather to the fact that there are still many of our teachers who are not yet pedagogically equipped to carry on the music work convincingly. The answer to that criticism will come through our own realization of the problem and the meeting of that necessity.

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Open Forum

Editor's Note:—The Open Forum department will be open for discussion of questions pertinent to the welfare of the Conference and the cause of Public School Music in general. Communications intended for the department should be so specified by the writers. It is hoped that members of the Conference, and others will avail themselves of this opportunity to contribute a real service to School Music.

ANOTHER CONSTITUTIONAL AMENDMENT

"An Amendment to the Constitution of the National Conference of Music Supervisors which in effect will be an amendment to the amendment adopted April 3, 1925, at Kansas City, Missouri, which will cause the article to read:

"Beginning in 1927 the Conference will meet annually in conjunction with the various sectional conferences in rotation."

The reasons for offering this amendment are as follows:

1. No organization which meets biennially is able to maintain an active interest throughout the long periods between meetings. Sectional meetings do not offer a suitable substitute for the National for we need the participation of the outstanding figures in our profession and these are never present at sectional conferences in sufficient numbers to exert a maximum of influence.

2. The National Conference has met in most localities in the Middle West and those supervisors at great distances from the center of the country are unable to attend the National because of the expense. By having

the National meet with the sectional conferences each section of the country would receive, every few years, the great benefit of the presence and influence of practically all of the leaders of our profession. Sections of the country which have not organized conferences will do so under the influence of the presence of the National every four or five years, just as the Southern Conference was born out of the meeting of the National Conference in Southern territory.

3. Sectional conferences may be sufficient in certain sections of the country where the number of supervisors is great, but in the more sparsely populated areas such conferences would be too small to afford the bringing of the leaders of the profession to their meetings, hence their conference would lack the inspiration which we all so greatly appreciate and need.

4. Practically all of our most influential members are willing and able to attend the National and one sectional meeting each year and they are the ones we need at the sectional as well as the National meetings. The great majority of the supervisors would not attend the National unless



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it happened to meet in their locality, whether the meetings were held annually or biennially.

5. Many matters of great consequence arise every year and need to be acted upon by the National Conference before any great harm is done. Our work is growing so rapidly in scope that a lapse of two years between meetings would be a serious hindrance to the unification of ideas which has enabled us to advance so wonderfully in the past few years.

6. The amendment changing the conference to a biennial meeting was passed at a business session attended by only 146 of our members, the vote being 107 for and 39 against. Are the other 2500 members satisfied to allow a mere handful of members decide the most vital policies of our organization? Matters of such moment should not be withheld until the majority of the members have left the meeting.

7. In all probability the sectional conferences would surrender their identity on the occasion of the National meeting in their territory and would lend their membership and influence towards making the meeting of the National Conference a success.

8. The problem of financing the National under the newly adopted amendment would necessitate overcoming serious obstacles. The membership would drop to the number who actually attend the meetings whereas at present there are about twice as many members as the number in attendance at the conference. According to the report of the treasurer the membership is largely transient, there being only a few hundred who renew their membership and attend the

meeting every year, no matter where it is held. The bulk of our membership is composed of supervisors who attend the conference when it happens to meet in their vicinity. This condition would endure if the conference should meet at the extremities of the country. The regular members would attend as before and those in the vicinity of the meeting would attend as usual. If the conference should meet in San Francisco all the supervisors residing near the coast would attend, resulting in an attendance equal to any meeting we have had. They need the inspiration in the West as well as the East and Middle West. May we not follow the example of the National Educational Association?

Respectfully submitted,

J. E. Maddy.

Auburn, Maine.

Editor of Journal:

I have read with interest the letters and articles on the future of the National and the Sectional Conferences.

The world moves on and conditions change. The time is ripe for a very definite and fixed policy. We should first consider the welfare of public school music at large. We all appreciate the value of the National Conference and of the Sectional Conferences as well, and we should aim to make them all as effective as possible.

To this end I believe that the plan as outlined by the Committee on Sectional Conferences is a wise one and will meet existing conditions in a most satisfactory manner.

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THIRD ANNUAL REPORT OF THE STANDING COMMITTEE ON INSTRUMENTAL AFFAIRS

The Standing Committee on Instrumental Affairs was appointed at Nashville by President Beach to serve for two years. It brought in its first report at Cleveland and its final report at Cincinnati, whereupon the Chairman was continued in office for an additional two years with the privilege of naming his own committee. The following is the annual report of the Committee for the first year of its second term. The Chairman is greatly pleased to announce the vigorous and wholehearted cooperation of every member of the Committee. The work of the past year has been largely along the line of material and band contests, and many matters of general interest were taken up in the 12 hours which the Committee managed to find for its sessions in the hurry and press of the Conference.

(1) Each member of the Committee is pledged to prepare a brief on the educational value of instrumental instruction, and the Chairman is to digest and expand these into a thesis. An effort will be made to have this reach teachers, supervisors and superintendents to enable them to fortify their position, raise their standards, and convert the skeptical where instrumental instruction has not yet been recognized.

(2) A comprehensive census of teachers having direct or indirect contact with instrumental instruction in the public schools was made by the Committee three years ago. It has been deemed wise to bring this up to date about once in five years, and at the same time to make a full diagnosis of instrumental conditions by the aid of a questionnaire. It is recommended that this be a regular function of this Committee or its successor.

(3) One year ago Mr. Morgan published in the *Journal* a statement of the minimum requirements of the instrumental supervisor, and at the suggestion of the Committee a complete section was given over to this subject at the Cincinnati meeting. The Committee will continue its studies along this line, including consideration of courses of study for the preparation of the instrumental supervisor and a survey of schools giving such instruction. Every effort will be made to avoid duplication of research by utilizing the findings of other investigators where data applies.

(4) The most significant contribution of the Committee this year is a survey of orchestral material made by Dr. V. L. F. Rebmann of Yonkers, N. Y. Dr. Rebmann has taken his survey made some years ago and

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brought it down to date, examining in all some 10,000 orchestra numbers, and presenting a recommended list, graded as to form, content and difficulty. This list is to be printed in the Proceedings, and issued by the Journal office in the form of a Bulletin at a very low cost. It is not to be copyrighted, and when the edition of the Journal Bulletin is exhausted it may be freely reprinted by anyone. The Chairman is proud to endorse the scholarly work of Dr. Rebmann, and is particularly pleased with his generosity and professional spirit in thus placing his findings at the service of all.

At the next meeting of the Conference the Committee expects to present a similar list of band material together with methods both for individual and class instruction. It is hoped that the studies of the coming year will lead to the formulation of the instrumentation and balance of the Symphony Band, which has never been standardized as has the Symphony Orchestra. Recommendations will be made to publishers as to the number and kinds of parts to issue, and standardized combinations for minimum, intermediate and complete bands will be formulated.

(5) In the matter of publicity each member of the Committee has made himself responsible for writing or securing contributions to certain music periodicals, and an earnest effort will be made to publish much of interest and value to instrumental teachers and supervisors. The standing invitation of the Committee is hereby renewed, to send in to the Chairman problems for consideration. Such problems will be discussed by a competent authority through the columns of our various music journals.

(6) The Committee consists of 6 members, including Mr. C. M. Tremaine of the National Bureau for the Advancement of Music, which is co-operating with the Committee in the management of the National School Band Contests. Each of the members is responsible for a group of States. There is to be on each State Advisory Board one instrumental member, who is to act as the lieutenant of the Committee member for that State. In addition to this organization there are two instrumental committees, one in the Eastern, and one in the Southern Conference, interlocking with the National Committee by the presence of one National Committee member on each Sectional Committee. It is urged that a similar contact be made with the new Sectional Conferences soon to be organized.

A new form of cooperation has been effected this year with the National Federation of Musicians. Mr. Mayer Vice-President of the Federation, spoke before the Instrumental Section, acted as judge at the Inter-State Contest, and an interchange of views has been arranged between the Committee and the Federation. It is hoped that a mutual understanding will bring about even more cordial and friendly relations between the two great forces of school and professional music than ever before.

(7) The National School Band Contest has made significant progress. Last year much state activity was reported. This year a sectional contest is already announced in addition to numerous state contests, and the National final is in sight. The Committee is considering the extension of the contest idea to orchestras and soloists, and is preparing a certified list of judges who may be called upon

with confidence in their competence and impartiality, and who will be so located as to reduce the cost of judging in contest of the future.

(8) The Committee is taking steps to have added to Junior R. O. T. C. regulations a section providing for organization of bands and the appointment of band non-commissioned officers and first, second, and third class musicians.

(9) It is recommended that in the consideration of a National Conservatory of Music attention be drawn to the need of a strong public school music department, particularly urging the inclusion of a school band and orchestra department with courses leading to the adequate preparation of instrumental music supervisors.

(10) The Committee has kept faithfully a list of supervisors who have participated in the various Conference orchestras. This list was of great help to the Chairman in assembling the fine orchestra for the Kansas City Conference.

(11) The Committee endorses the pitch of A 440, and is opposed to any tendency to raise the pitch any higher. This is a matter of great moment as the massed bands in state contests have shown.

Many other matters were discussed by the Committee, but only the foregoing were reported on in general session and approved by the Conference. With the endorsement and approval of the Music Supervisor's National Conference the Committee on Instrumental Affairs is becoming a powerful force in standardizing public school instrumental music, in raising the level of the material used, and in defining the qualifications of the men and women engaged in the field.

Jay W. Fay, Chairman.

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Master Series for Young Orchestras—
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This series in general, and No. I, Schumann Suite, was recently reviewed in the Journal. Now, in addition, No. II, Bach Suite, No. III, Grieg Suite, and No. IV, Classic Dance Suite, are before us. They are, like No. I, so good and so valuable, that one is moved by sheer enthusiasm to announce and commend them.

Good music, of artistic range and of artistic demands that are germane to children, and arranged in a way that enables school orchestras, with their characteristics instrumentations, to extract the last ounce of musical value from it, is not unknown but it is discouragingly rare. Furthermore, there is more than one need that must be met. Music of the qualities described that is suitable for senior high school orchestras, junior high school orchestras, elementary school orchestras, that will sound well in violin ensemble and yet receive gratefully the addition of other parts—all of these types and more are needed. My admiration for this particular series is not that it fills a particular place better than others of the valuable series that have begun to appear, but that it does fill to beautiful perfection a place that is much more meagerly provided and much more difficult to fill than most of the others. It is music, as good as the best, germane to pupils from 6th or 7th grade up, more easily playable

than 99% of the music of equal value, and arranged so that it will sound well, and call forth musicianly effort, with the instruments that almost any school orchestras will have—and without many that can be added gracefully if they are at hand. It is "smart" and yet a deep piece of work. I, for one, am grateful for it. Think of it! A Bach Suite, beautiful, appropriate, playable, for an orchestra of very modest attainments. Nothing more encouraging to us school music teachers could be conceived.

Full Score, The Willis Graded School Orchestra and Band Series—Volume II.

The appearance of a well printed complete score to Volume Two of The Willis Graded School Orchestra and Band Series, by Maddy and Giddings, is cause for rejoicing. This feature of printing full scores to school orchestra works (begun, let us not forget by the Oliver Ditson Co.), will do more for the education of supervisors and through them for the refinement of school orchestra literature and practice, than the opening of half a dozen new schools for supervisors of instrumental music.

In earlier issues of the Journal we have reviewed, with very high—deservedly high—praise, both Volumes One and Two of this publication. The present comment is therefore written only to emphasize the fact that further enrichment of a valuable work has now been made.

Merz's First Steps of the Young Violinist—Otto C. A. Merz. The Willis Music Co.

There is, I trust, no indelicacy in my reviewing a book with which I have had as much to do as I have with this; for I have no financial interest whatever in it.

The book was prepared primarily to give the violin teaching corps and the director of music in the Pittsburgh Public Schools the kind of a book that they wanted and thought would be most helpful. That other people would like it, too, was our firm belief.

Throughout an entire school year we held frequent meetings. In these meetings we discussed the aims, objectives, methods, and details of practice of violin teaching, till we had formulated a body of convictions that all believed in and felt were sound.

Precisely what should the child do on the occasion of his first lesson—and *why* that, and not something else? What length of bow, on what strings, should come first for children of elementary school age? What should be the order if taking up fingering on the different strings? Questions like these as well as the larger questions of the spirit of the work and its aims and methods, were one by one settled, to the satisfaction of the entire corps.

But these conclusions and decisions constituted a veritable blue-print for a first year violin instruction book. They were so intended: and it was likewise understood that our own Otto C. A. Merz should collect and collate the material in accordance with the specifications.

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children in our violin classes as much as he is admired by musicians.

So Mr. Merz made the book as the result of a year's conference and study by what may be termed a violin curriculum committee.

Nothing of revolutionary appearance is to be seen in the book. The principal thoughts governing it are perhaps sufficiently expressed by quotations from the preface.

"Purely technical exercises have been avoided almost completely, as not only tiresome for young children but as unpedagogical. The child will learn what the violin is for, what its capacities for expression are, only by aiming to produce music, that sounds to him like music as he has known it. It is safe to say that a large part of the bad tone and false intonation so often heard from young beginners is due to the fact that they are practicing on exercises that would sound like nothing that children would recognize as music if they played them correctly. By a second violin part the earliest exercises in this book are given musical quality. The pupil is thereby led to practice technique—the technique of bowing, of intonation, etc.—as the means by which music is to be produced, and not as a separate and unrelated exercise. Older pupils, in a conservatory, whose musical understanding has been already richly developed, may well be restricted to such pure technique. With younger pupils the application of technique to the making of music should be constant.

There is no other way of making practice intelligible and successful—or, for young pupils, endurable."

"The material in this book is interspersed with folksongs and other worthy compositions of equal simplicity. These have been included in order to develop the pupil's taste for good musical design, just as the still simpler material in the book is intended to develop his taste for good tonal quality. These particular numbers are arranged for two, three or four violin parts."

"A teacher who does not teach classes, but confines himself to individual instruction can keep alive the interest of his pupils and improve their work considerably by forming an ensemble club among his pupils, meeting perhaps once every two or three weeks, and using the three- and four-part arrangements of this book as the material for practice. Such a club would be of inestimable benefit to the students, furnishing them with drilling in ensemble playing, than which there is no better means to improve intonation, strengthen the rhythmic sense, and create a love for the playing of music."

"The book is intended to develop musical feeling and thinking among young violin players rather than merely develop a technique which may be turned later to the expression of musical feeling and thinking—if the pupil has perchance acquired the desire elsewhere."

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A Rococo Romance—A. Walter Kramer
C. C. Birchard & Co.

Here is an appealing work. It is for three-part chorus of women's voices and soprano solo, with orchestra accompaniment available from the publisher. The artistic range is perhaps appropriate to women: but an advanced chorus of high school girls could give an excellent account of it, with pleasure and profit to themselves.

The text and music are romantic. My reading of the work was necessarily too hurried to enable me to make minute analysis, and the impression might not be substantiated: but I was irresistibly reminded, by something in the romantic poetic quality of the music and its moments of an almost narcotic, yet never unwholesome beauty, of von Fielitz's song-cycle, "Eli-land." The subject, being Scotch, colors the music differently, with a hint of border ballads, but the impression of an artist similar to von Fielitz, who is haunted by the call of a beauty like that of Shelley's narcissi—

"Who gaze on their eyes in the streams' recess

Till they die of their own dear loveliness"—

that remains.

We commend the work to the thoughtful consideration of treble-voice choruses.

The Hilltop District School—Libretto by Laurence Highfield, Music by Winifred E. Moore. The Chart Music Publishing House.

The cover bears, in addition to the information carried in my heading, the words: "A Comedy with Music," and "A Riot of Fun." On an inside title page the style is changed, and the legend appears: "A Humorous Legend of Ye Olden Tyme, Being a

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Farce and Romance, in Two Acts and an Interlude." Evidently the book of unpretentious appearance is ambitious to present a storehouse of values.

The music is jingling, but very pleasantly jingling. If one likes the musical comedy type of pert saccharinity—and evidently thousands of persons do, from appearances at theatrical box offices—he will like this music. It must be said that the composer does good tunes of this type with no apparent effort. The melodic flow is never heavy, awkward. Probably this is because the composer is not assailed by doubts of the value of his performance such as would certainly afflict a more advanced composer, suddenly grown conscious of wholesale insanity.

A "school entertainment" audience will like this work. If the time and energy of young people in school is not taken for preparing it there is no harm in it. The dialogue is like the music in worth and character. It is all pleasant, facile, and easily listened to: but one should dine before and after on more nutritive food, or he will become hollow.

Warner's Folio of Four-Part Songs for Male Voices—The Chart Music Publishing House.

Most of the arrangements are by H. W. Porter and are without any particular distinction. In general the collection has the character of a community song book for male voices. There are thirty-four songs in it. The Star-Spangled Banner, four of the Stephen Foster songs, Bumble Bee, Ham and Eggs, Auld Lang Syne, Rocked in the Cradle of the Deep, are included, and give a fair sample of the contents.

Music Appreciation and Outline of Music History—Clarence G. Hamilton, Oliver Ditson Company.

Clarence G. Hamilton, professor of music at Wellesley College, has given to the teaching profession two courses that are worthy of our attention at this time. With the summer vacation in sight we should plan for some study to be better prepared for the coming school year and I can hardly think of two books that might help than *Music Appreciation* and *Outlines of Music History* by Mr. Hamilton. I do not think it necessary to offer any apology for Mr. Hamilton as his efforts in the musical pedagogical field have long been noted.

The teaching of musical appreciation in the schools has become a subject of vast importance and equally as vague. We felt at one time that all that was necessary to teach musical appreciation was to make a fair study of the biographies of some of the masters and perhaps hear a few records of their works. That day has passed and a newer school is making marked inroads and to greater advantage. Analysis of compositions to find out the texture of a work and from that lead to its appreciation is one of the phases of this new school. Mr. Hamilton approaches the student from this view.

"Music Appreciation," one of Ditson's Music Student's Library, opens up with a list of carefully selected books to which reference are made throughout the volume. This is followed by a chapter on "Suggestions for Study" and "Preliminary Questions." These questions are put up in a catechismic fashion and take care of most of the technical matter such as defining pitch, phrase, motive, etc. Since piano music is more easily se-

cured he naturally dwells on it more using it as the basis of his illustrations. Starting with the dance type of piano composition we are taken through the entire realm of piano literature from the dance to the fantasie. Each chapter starts out with a list of questions and answers telling us for what we must look. Then he gives specific examples and analyzes these pieces in accordance with the outline at the beginning of the chapter. At the end of each chapter he gives a list of other pieces exemplifying the same type of piece and their grades of difficulty together with a list of supplementary readings. Although Mr. Hamilton has designed the book to be used in class-room study I feel that unless the students were adults it might defeat the original purpose of stimulating the student. The chapters following are devoted to orchestral, chamber and vocal music. The entire music that is analyzed in this book with the exception of the Grieg "Holberg Suite" can be purchased in another volume published by the same company called "Typical Piano Pieces & Songs" selected by Clarence Hamilton.

The other book, "Outlines to Musical History," was just revised so that it is up to date. Mr. Hamilton in this volume covers his subject from most primitive music until in his final chapter he dwells on the modern nationalistic tendencies in music.

From a teacher's viewpoint the list of illustrative music that precedes this book is worth the price of the whole volume. He lists his musical examples by chapters so that they can be easily referred to. At the end of each chapter in this volume he also gives a reading list arranged so that it is quite easy to find the section to which it refers.

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SOME SUMMER SCHOOLS OF NOTE

CHICAGO MUSICAL COLLEGE

A most completely planned public school music course will be offered by the Chicago Musical College in its summer master school which will open June 29 and extend to August 8. The aim of the course apparently is to cover the largest amount of ground in the most practical and efficient fashion. Perhaps the outstanding feature of it is the presentation of the most up-to-date methods. W. Otto Miessner who is directing the course, has long been known as one of the most enterprising as well as one of the most enthusiastic representatives of public school music. Nothing in the latest manifestations of his specialty has escaped his notice. The teaching of piano in classes, for instance, is worked out by Miessner in a manner which must appeal to every supervisor who has had this matter in his care. The aim is not only to teach the piano in classes, but to interest children who hitherto have not been interested in that instrument. The same principles will be applied to violin teaching in classes. In that department Raymond Dvorak, the very efficient

specialist in band and orchestra music in the University of Illinois, has arranged a course which will be of the greatest value to all who study it with him.

The remainder of the public school music courses appear to be not less fascinating. Mr. Miessner and his associates are trying no experiments. They have based their work upon proved results and if to the extent that they strive to give the best possible teaching to their students, they are idealists, they are at the same time practical idealists.

The Chicago Musical College will give supervisors other advantages than this effective course in public school music. Realizing that a tangible evidence of their knowledge is due supervisors, it will award public school music teachers' certificates, graduation diplomas and the degree Bachelor of Music Education. These certificates and diplomas will be awarded upon the number of credits that have been earned. The institution has issued a very interesting catalog of its summer session.

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CARNEGIE INSTITUTE OF TECHNOLOGY

Pittsburgh, Pennsylvania

A feature in connection with the courses in Music to be given during the coming summer at Carnegie Institute of Technology in Pittsburgh, a recent announcement points out, is the engagement of Dr. Will Earhart, Director of Music in the Pittsburgh Public Schools, who is to give a series of five lectures June 29 to July 3 on the "Principles of Music Education." It is expected that teachers and supervisors of public school music will be especially interested in Dr. Earhart's presence on the program as a lecturer.

Dr. Earhart is Chairman of the National Research Council of Music Education, Chairman of the National Music Committee for Platoon Schools, and is nationally known for his contributions in the field of music educational problems.

The eighth annual Summer Session at Carnegie Tech will open courses of six weeks for professional musicians and for teachers and supervisors of music, on June 29. In addition to

individual lessons in voice, organ, piano, violin, violoncello and all other instruments of the symphony orchestra, courses will be given in elementary harmony, practical harmony, elementary counterpoint and form, history of music, dalcroze eurythmics, technique of orchestral instruments, chorus conducting, elements of orchestration, methods in teaching music appreciation, rote songs, and principles of music education.

DE PAUW UNIVERSITY

DePauw University School of Music will open its doors to summer students this year for the first time in summer school work. The university has always had a summer session in the college work but it has never had a summer school in the College of Music before this year. The demands for Public School Music work in Indiana has been so great that the college faculty has thought it best to keep the School of Music open for a Public School Music course and for applied music.

Most of the regular faculty will remain for the summer session. Two special features that will be very attractive to summer students are to be offered besides the regular work in methods. Namely, a summer choral club and orchestra which will furnish the music for the convocations and will give a concert at the end of the summer session; and, the free recitals that are to be offered by members of the faculty. Professor Van Denman Thompson will give organ recitals. Professor Samuel C. Hamm will give voice recitals. Professor Howard J. Barnum will give violin recitals. Frank E. Percival will be in charge of the Public School Music courses.

AMERICAN CONSERVATORY Chicago

The courses in Public School Music this summer at the American Conservatory will be of unusual interest to teachers and supervisors, and will include classes in first and second year work, also Post-graduate subjects leading to the degree of Bachelor of Music.

Mr. O. E. Robinson, the Director of the Department, and also most prominent in the Public School work in the Chicago city schools, will hold classes in Orchestra and Chorus Conducting, Methods, Sight Reading, etc.

Mr. George H. Gartlan, Director of the New York City Schools, will conduct Post-graduate classes in School Administration, Methods, Music Material and Accompanying.

Mr. D. A. Clippinger, will offer a course in Oratorio, Cantata and Chorus work for use in the High Schools. There will also be classes by other educators of eminence.

The summer course will extend six weeks, from June 29th to August 8th. The classes will be given each day, except Saturday, from 9:00 o'clock to 5:00 P. M. This will give excellent opportunity for teachers and supervisors who wish to obtain new inspiration and prepare themselves for more advanced work in their profession to do so by intensive work during the summer session.

EASTMAN SCHOOL OF MUSIC Rochester, N. Y.

Plans for the summer session of the Eastman School of Music of the University of Rochester have been completed by Arthur M. See, secretary-manager of the school, who is director of its summer sessions. The summer session is made a bona fide session of

the Eastman School; in great measure the summer faculty is the regular faculty of the school and the teachers of the Degree and Certificate courses in majority remain to teach in the summer term.

Particular attention has been paid to arranging a schedule of courses for public school teachers of music that offers opportunities for intensive study of all branches of musical work required under present day school conditions. The public school music of Rochester is rated as in the van of that offered by American cities. The faculty of the Eastman School includes, by permission of the Rochester Board of Education, Charles H. Miller, director of music in the public schools, Sherman Clute, director of instrumental music in the Rochester schools, and David E. Mattern teacher of school orchestras and instrumental classes in those schools.

Mr. Miller will offer the courses in Methods, Mr. Clute will conduct classes in woodwind and brass instruments and a class in organization of school ensembles, Mr. Mattern will conduct classes in stringed instruments, and Mr. Clute and Mr. Mattern will conduct a class in orchestra conducting. Particular advantage accrues from the fact that public school pupils of Rochester are available as classes affording the student of the summer session to gain experience in teaching under supervision of an experienced instructor in the various departments of public school music.

Frederick Haywood will conduct courses in which methods of teaching vocal music to classes will be comprehensively covered.

Hazel Gertrude Kinscella, whose reputation for devising a method of teaching of piano to classes of children has attained nation-wide extent will conduct a two weeks normal institute in which three classes will study the beginning and advanced work of her method.

Appreciation of music is given special place in the scheme of the work offered to teachers. Louis Mohler, of the Teachers' College of Columbia University, one of the foremost experts in presenting appreciation of music, will conduct this course for two weeks. He will be succeeded by Miss Grace Barr, formerly of Iowa State Normal School, and at present one of the Victor Record Company's experts, who will continue the course for three weeks.

Harmony will be offered by George Barlow Penny of the Eastman School, who will also offer a course in Appreciation of Music which will be of a general character.

The summer session of the College of Arts and Science of Rochester University is co-incident with that of the Eastman School, which makes it possible for students to pursue academic studies in connection with music study during this five week period. This gives public school teachers opportunity to enter courses in Education, Psychology, English and History, as well as many other subjects correlating with their professional work.

The summer session of the Eastman School opens on June 22nd and closes July 25th.

CINCINNATI CONSERVATORY OF MUSIC

Cincinnati is in itself a pleasant place to spend a summer, for its en-

vironments, many points of interest, such as the Observatory, Art Museum, Rockwood Pottery, University of Cincinnati and the Zoological Gardens, with its famous Summer Opera Company, afford the student a broad and cultural sojourn.

The widely acclaimed Italian pianiste, Maria Carreras, has been engaged for a master class in piano and another in voice will be given by the well known artist, Mr. Thomas James Kelly. Other classes in voice and all the string and wind instruments will be conducted by equally brilliant teachers of the regular faculty who will remain for the summer session.

The Public School Music Department under the direction of Mrs. Forrest G. Crowley, offers a number of courses especially adapted to the teacher of supervisor who wishes to renew knowledge or who may wish to become acquainted with the very latest methods. Class instruction in orchestral instruments, free demonstration classes, piano class instruction, a chorus and an orchestra offer great opportunity for the teacher and supervisor. A special course in music appreciation for public schools and a number of courses at the University of Cincinnati with which the Conservatory is affiliated, are special attractions.

The musical student seeking for pedagogical training will find any number of normal courses in every subject, be it piano, theory, organ, voice, or any orchestral instrument. The student seeking cultural or artistic instruction will be gratified in any of the many private classes. A high standard of work is maintained and credits toward a certificate, diploma or degree may be obtained during the period of summer instruction.

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A MESSAGE TO MIDWEST BAND AND ORCHESTRA CONTEST PARTICIPANTS

EDITORS NOTE: This piece of constructive criticism which has been sent to all directors taking part in the big Midwest Contest is printed here because of its apparent value to all Journal readers.

The members of the judging committee, consisting of Mr. W. L. Mayer, of Pittsburgh, Mr. Emery G. Epperson of Salt Lake City, and L. J. Maddy of Ann Arbor, Mich., feel that a frank criticism of the work done by the various organizations taking part in the contest would be of great benefit in improving the work in the future. Inasmuch as time would not permit of any comments at the time of the announcement of the decisions, they are offering the following criticisms and suggestions:

In justification, or rather, in explanation of the decisions, let it be stated that a decision in the orchestra contest was only effected by a compromise, each of the judges selecting a different orchestra for first place. Every orchestra and every band figured in the argument for first or second prizes, this being due to the very nearly equal attainments of all the organizations and the difficulty of rendering judgment on organizations performing selections covering a wide range of difficulty and expression. The chances for just decisions would be greatly enhanced in the future by having each orchestra or band perform one assigned selection and one optional selection.

With one exception, every organization played one of its selections far better than the other, thus complicating the labors of the judging committee.

Orchestras

The three judges agree that the compositions selected by the orchestras were excellent and not beyond the capabilities of the players in any instance.

In nearly every instance the interpretation of the conductor was questioned by one or more of the judges. It is suggested that the directors consult the phonograph libraries for authentic interpretations and also that they play for their orchestras the compositions being studied occasionally.

All but one orchestra permitted the brass section to overwhelm the rest of the orchestra at times. To improve this fault it is suggested that the leaders listen to their orchestras from a distance at rehearsals, for the purpose of ascertaining the balance. Allowing the orchestra to play without a conductor will also aid greatly in perfecting the ensemble.

One orchestra had but one percussion player who played tympani, bass drum, snare and cymbal. This arrangement robs several students of an opportunity to play in orchestra as well as it hinders adequate performance. A crash cymbal is not a substitute for a pair of cymbals—or a gong. A part written for gong was played on a crash cymbal struck with a snare drumstick—a la jazz band style. An ordinary cymbal, struck near the middle with a tympani stick, is a fairly good substitute for gong.

Injudicious use of piano cost one orchestra a place in the decisions. This pianist played all the solos with all the instruments, as well as the accompaniments. A piano only serves

to "muddy up" an orchestra having complete instrumentation.

If piano was an effective orchestral instrument it would be used by all symphony orchestras—which it is not. Orchestras with incomplete instrumentation find the piano a help in filling in harmonies that would otherwise be missing. No piano was necessary to any orchestra which contested.

One orchestra substituted muted trombones for third and fourth horns, which were missing, with the result that the horn players stopped their tones to match the trombones, producing a charming effect, but far from an authentic *horn* quartet. A derby hat hung over the bell of each of the trombones would have changed the tone quality to one very similar to that of a horn permitting the horns to play naturally and produce the effect of a horn quartet.

Only two of the directors had used a full score in preparing for the contest, which fact accounts for many errors in phrasing as well as many melodic and harmonic inaccuracies. One orchestra certainly lost a prize on this account. Is the price of a score worth a defeat?

A pianissimo was approached—but only approached—by *one* orchestra, and that orchestra maintained the most perfect intonation. Do you not get the connection? Sustaining chords pianissimo is the quickest way to secure perfect intonation. No orchestra was very near this goal of perfect intonation.

More than one director allowed his orchestra to lead him at times. Varying the tempo indiscriminately at rehearsals will develop an alternance on the part of the players that will insure against a repetition of this fault.

Tempo indications were disregarded entirely by some of the leaders. The number means the number of beats per minute. If no metronome is available you may estimate the tempo by feeling your pulse, counting that as 72, and gauging the metronome number by that.

Bands

Three of the bands selected compositions which were beyond the immediate possibilities of their organizations to play with any degree of authenticity. Tempos were changed to suit the capabilities of the players in several instances.

Poor intonation was the most prevalent fault of all the bands and on this point principally did the judges agree in deciding the first place. Good intonation is the foundation on which the excellence of the performance of the Council Bluffs Band was built. This was the only band that approached a musical pianissimo. Playing pianissimo developed good intonation, good tone quality and balance, the three points in which it excelled. While the decision was unanimous for Council Bluffs for first place, all the other bands were considered before the decision for second place was reached, and even then the decision was a compromise.

The judges had difficulty in deciding in which band the clarinets played the least badly out of tune. This fault is caused by poor balance, the clarinetists being required to force their tone to be heard through a vast array of brass players. A band of 65 should have 24 clarinets, then they could be heard without forcing and most of the intonation troubles would be eliminated.

"Throat Vibrato" is suicidal. Band leaders know what I mean by that expression. Any vibrato is poor except in stringed instruments, but the familiar jazzy throat vibrato kills the resonance of the tone and invites faulty intonation.

One band had 12 trumpets and no cornets. The ratio should be 4 cornets to two trumpets. Music written for cornets should not be played by trumpets, for the tonal quality is vastly different.

The vast array of instruments possessed by each of the bands was a gentle reminder that it is high time that a standard instrumentation be adopted by school bands of symphonic proportions. The National Committee on Instrumental Affairs, of which the writer is a member, devoted many hours in consideration of this topic at the Kansas City meeting, and such a standard will undoubtedly be adopted by the National Conference of Music Supervisors at its meeting next year. The findings of the committee are hereby appended, and, although not definitely settled in some instances, will be of value to you in planning the future development of your band.

Suggested Instrumentation

- 3 C flutes, two interchangeable with D flat piccolos (publishers have been notified to issue parts in these keys only in the future.)
- 2 E flat clarinets.
- 24 B flat clarinets.
- 2 oboes (possibly 3 oboes, one interchangeable with Eng. horn.)
- 2 alto clarinets.
- 2 bass clarinets.
- 2 bassoons (possibly 3 in large band, one interchangeable with contra-bassoon.)
- 2 alto saxophones.

- 1 B flat tenor saxophone.
- 1 baritone saxophone.
- 1 bass saxophone.
- 4 B flat cornets.
- 2 trumpets.
- 6 horns, or 2 horns and 4 altos, or 4 horns and 2 altos, or 2 Fluegel horns and 4 horns (undecided.)
- 2 tenor trombones (possibly 3 with 2 playing first.)
- 1 bass trombone (possibly 2 in large band.)
- 2 baritones.
- 6 tubas, probably 1 E flat, 1 C and 4 BB flat (undecided.)
- 1 bass drum.
- 1 snare drum.
- 1 cymbals.
- 1 timpani.

This instrumentation is being submitted for the approval of all the prominent bandmasters in America and the final adoption of a standard of instrumentation for school bands will become the standard for professional bands. Information and opinions are solicited from all quarters in regard to this highly important attempt to standardize our bands.

In conclusion, no orchestra won the contest by more than a hair, relatively speaking, and that all the bands, with the exception of the winner, were about equal. All showed excellent training and a repetition of the contest might result in different decisions because of slight differences in the performance of Friday night. It seemed almost criminal to be forced to render any decision at all in view of these facts, and it is the hope of the judging committee that those who were not listed as winners will bear with us in our efforts to be just and work for a higher standard of performance and a more satisfactory contest plan.

TESTS AND MEASUREMENTS

(Continued from page 38)

I. Q., then, of 14 divided by 14, or 100%. On the other hand, a precocious ten year old child with a mental age of 14 would have for his I. Q. 14 divided by 10, or 140%. If a 14 year old child has a mental age of 10, his I. Q. would be 10 divided by 14, or 71%.

Further studies in testing have tended to split up within different subjects special aspects, such as power and speed. In arithmetic and hand writing, for instance, teachers are interested both in the amount of work which the students can do and the correctness or fineness of it. In composition there is by no means entire agreement as to which child has done the better, the one who has written an essay of two pages, filled with good thoughts, but in a careless handwriting, or the one who writes but a single page of equally good material very neatly done.

Other subjects of examination have been the process and the result. Some teachers, having in mind ultimate ability, insist that children in certain elementary stages shall solve problems by a particular designated method, while others, believing that each individual must eventually discover his own best method, are interested only in the child's obtaining the correct result.

There are tests also which require individual application, and those which may be given to large groups. The necessity of the latter was demonstrated in the late war, when our literally millions of men had to be tested. They were first run through the large sieve of group testing, and

then, when necessary, were put through the final strainer of the individual test.

Some Testing and Measuring Developments: B., in Music Education

Whoever, therefore, ventures upon the subject of tests and measurements applied to music, finds that while in other fields there have been extensive experiments carried on over a period of almost two decades, very little has been done in music. In fact the only significant work in music that, in other words, which has obtained recognition from musicians and from workers in other fields of measurement, is the highly scientific and valuable labor of Professor Carl E. Seashore of the University of Iowa. His book on the measurement of music talent and his series of experiments, the most important of which are embodied on the six double-faced Columbia records, have been much discussed by musicians, and used by a few of the more progressive ones. While we have by no means reached an agreement as to the best use of the Seashore studies, we are at least fairly familiar with them and hence they will not be referred to further in this paper. We shall, rather, turn our attention to certain later and less discussed studies. For the sake of record we shall reproduce from the fleeting pages of the March 1925 Music Supervisor's Journal the list of about a dozen much less important but still promising formulations of a different nature. The Seashore material is concerned mainly with talent or endowment: these others seek to measure accomplishments, which is, of course, a result of endowment, teaching, and learning.

(See March, 1925, Journal for list.)

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